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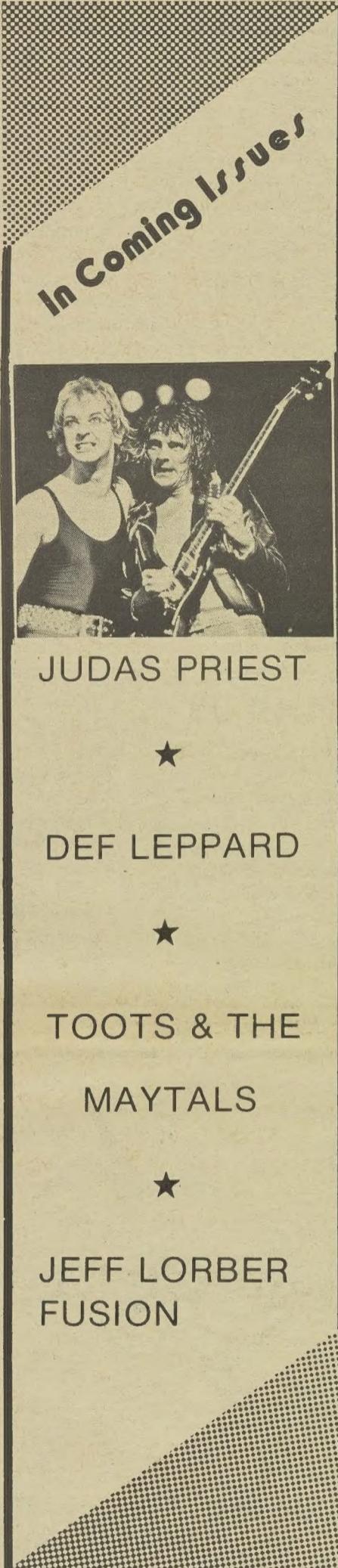
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**DEF LEPPARD****TOOTS & THE
MAYTALS****JEFF LORBER
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ERIC JOHNSON

We've been meaning to do a story on Eric Johnson's Electro Magnets for a long time now. Hopefully David Arthur's piece will interest you enough to go out to see them the next time they play S.A.

999

999's recent gig at Skipwilly's has sparked off a belated interest in 'New Wave' music in Dullsville. Read Clyde Kimsey's report to keep in practice for those of you not attending summer school.

GRACE SLICK

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The Ice Queen has caught her former Starship members napping with her first solo effort in years. For Grace Slick the nightmare is over and the dream is just beginning. I'm Ron Young and you're not.

ALICE COOPER

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Alice Cooper is ready with this year's model. Always the original punk, the Coop rips his T-shirt in order to get a few things off his chest.

TRIUMPH

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After Hawkwind and Rush, David Arthur's favorite band is Triumph. So here he is with his third interview in two years with one of S.A.'s fave bands.

**DAVID'S DUSTY DISCS
JAZZ PERSPECTIVE**

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David's column this month is about what makes someone's pile of vinyl a collection and someone else just a pile of vinyl. Be sure to take notes because there will be a quiz later!

IN CONCERT

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In Concert features the UFO/Triumph show of last month.

VINYL HABITS

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New albums reviewed are: Bob Seger, Tonto K, Van Wilks, Mahogany Rush, Def Leppard, the Dickies and more.

FAN MAIL

Address all mail to:

**It's Only Rock'n'Roll****P.O. Box 5629****San Antonio, Tx 78201**

This is just a note to say happy B-Day to *It's Only Rock'N'Roll*. Keep up the fantastic work. By the way I would like to comment on the stupid letter that one of your readers sent in. I believe his name is Long John. He complained about one of your best columnists, David Frost. In defense of Mr. Frost I would like to say that I thoroughly enjoy reading his column. He always broadens my knowledge of record collecting.

"In His Own Write"
Dr. Winston O'Boogie/Kerrville

I don't like the way you've changed the In Concert part of your mag. I liked it when you had a lot of pictures. Jackie Esparza/S.A.

(We felt that by just running pics and little or no copy that it didn't really give the reader any idea of the concert he might've missed. Also it didn't give the promoter any copy for his scrap books.—Ed.)

I think it's great that someone is doing something about promoting punk and new wave music in San Antonio. Keep up the good work! P.S. Do you think you could do a tribute story on the Sex Pistols?

Keith Rumbo/S.A.

(Thanks for the encouragement Keith. It's really too bad that concert promoters like Stone City and JAM won't bring any new wave bands here in order to broaden the musical spectrum in S.A. KMAC/KISS is playing precious little new wave music because they say that there are few supporters of NW here. If I were you I'd call up and request some of it now! Hit the concert request lines too and get your friends to help us change S.A.'s listening habits. JAM — 828-6351 and Stone City — 732-8100.—Ed.)

I wish Jim Beal would get back to writing about local bands in his

Heart of the City column like he used to do. Some of his filler is funny but not a whole page of it. Clyde Crashcup/S.A.

(I've tried to dissuade Jim from turning his column into the "let's show some home movies" type of approach he's used lately to get me copy, because there are a lot of good bands out there who are looking to get exposed and Beal's just the man for the job.—Ed.)

A couple of issues back you ran an article about Alan Grimm in which he said, "I'm three years behind with the rock scene and it's hard to catch up but I'm trying." Yeah, well it's more like 10 years behind and he's not trying. R. Jones/S.A.

(You're right, it's rare that he plays anything new even by his fave older artists. And you could set your watch by his playlist.—Ed.)

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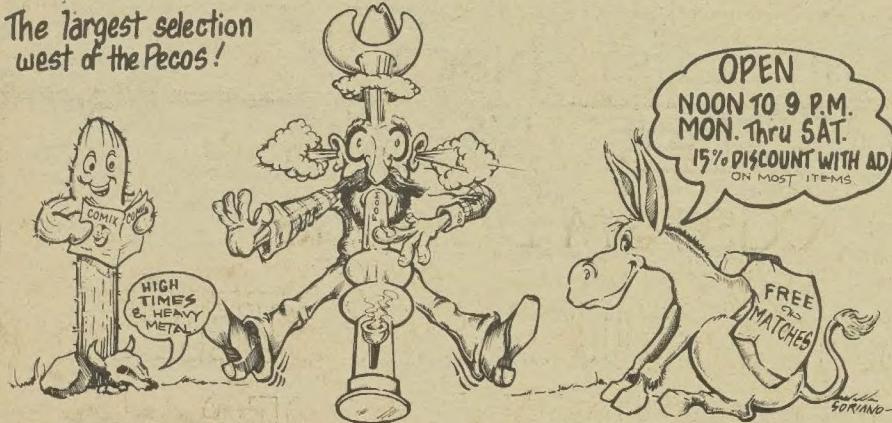
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ECLECTIC MAGNET



by Ansen Seale

Eclecticism. No, that's not the new disease that your Aunt Maude's kid sister Harriet has — it's an assimilation of the best of diverse influences. It's also the perfect description of Eric Johnson and the Magnets, an Austin-based progressive rock-jazz group.

Johnson and Co. began playing back in '74. At that time they were more jazz oriented, had a keyboard player, and the group was called the Electromagnets. They made one eponymous LP, and lost the keyboardist. At this time, 1976, the group, consisting of Johnson on guitar and vocals, Kyle Brock on bass, and Bill Maddox on drums, began to reconsider their music. They decided to go with a style of music that was less overtly jazz, something with more of a pop feel.

Since then the band has been touring the state, opening for groups like Christopher Cross, and headlining clubs such as Skip Willy's. Their performances show the effects of this roadwork; they are loose personally and tight musically, playing with a unique style and a finely honed precision that is as impressive as their musicianship. Johnson is devastating on guitar, capable of extreme speed or subtle harmonics, coupled with odd rhythm and chord changes. Brock's bass playing is also highly developed. Leads as well as rhythm parts fly off his instrument, and his speed, coupled with Johnson's, takes this band along the road of breaking the artificial boundaries rock trios face. Drummer Maddox provides a subtle back beat that is effective and appealing.

But the most striking features of this group is its range; they play jazz, power pop, country, electric blues, progressive rock and anything else you might want to hear, and the majority of it is self-penned. Nor is any song a ripoff of another artist; each song has their sound. The differences between them add to their show. Where many groups would seem erratic with such diverse material, the Magnets blend it

by David Arthur

together to come up with sets that are textured and impressive, in a subtle way.

Johnson's guitar work, which is the deserved focus of the band's work, was influenced by such diverse entities as John McLaughlin and Eric Clapton. Johnson also admits to influences from the Beatles, the Stones, Hendrix and the Yardbirds. "Beck, Clapton and Hendrix. The big three."

While traces of the aforementioned "big three" do show up mat times, the band has a freshness which belies the age of thos influences. This eclecticism may soon find itself on vinyl again, for the Magnets have a new album to sell. C'mon Warner Bros. now's your opportunity to sign another Austin band! RNR.

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- TRIVIA QUIZ**
1. Who originally did "Talk Talk" from Alice Cooper's new LP?
 2. What does the keychain on Rob Halford's (Judas Priest) belt mean?
 3. Where is Mike Nesmith of the Monkees from?
 4. Who is Rudolph Schenker.
 5. When will the new Stones album be released?

Send in your answers to the address on Page 4. Winners get a free subscription. Deadline is June 21.

AC/DC Decision Time—AC/DC

have now apparently settled on a new lead vocalist to replace the late Bon Scott, who died in February. They have finally decided against Alan Friar, who was so confident of being selected that he gave up his job in a London band. Instead, they've selected Brian Johnson, formerly of the now-defunct group Geordie — whose short career was highlighted by a couple of Top Twenty hits in 1973. The decision was prompted because — said a spokesman — they felt it better to opt for experience rather than enthusiasm.

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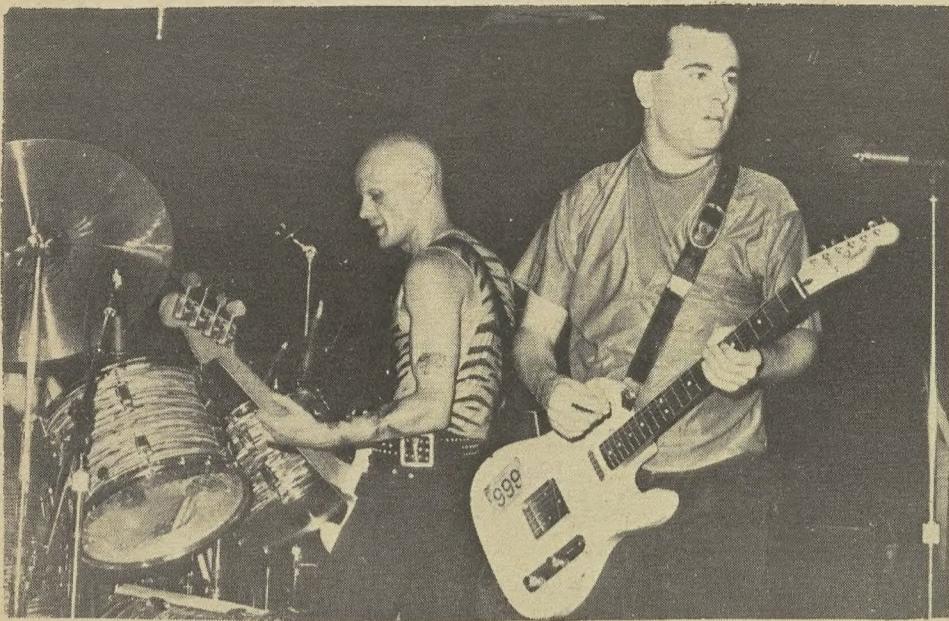
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**Is S.A. Finally Ready
For New Wave?**

EDITORIAL

Whether or not most of San Antonio's rock audience cares to admit it the time seems finally right for new wave music — in all its various forms — to happen here. The 999 — to happen here. The 999 performance at Skipwilly's May 10 seems like something of a watershed experience because of the crowd's turnout and reaction to this new music. This despite the fact that San Antonio has played host to the Sex Pistols (one of their few shows on their only U.S. tour, and one of their best performances as well), Patti Smith, the Ramones, Graham Parker, and John Cale.

In the past Skip Wells, along with Joe Pugliese and Bill Angelini, helped put local and are new wave talent in his club: the Skunks, the Explosives, the Next, the Ideals, et al. However, it was a venture only partially successful. But when new wave progenitor John Cale returned to S.A. and received a good turnout two months ago Wells decided to book 999, who were on tour despite record label (Polydor) support.

The sweaty crowd that packed Skipwilly's was made up partially of college kids who had returned from Austin and who had been exposed to that city's fruitful new wave scene, which is at least two years ahead of S.A. Part of the crowd decked out in punk garb was made up of those who have been in-the-know since '75. Still there were the curious others who were there to witness a new wave event (having heard of 999 on KMPC/KISS's ineptly done "battle of the new wave bands" a few nights before), so that they could tell their friends who were either too shy to attend or who were in the violent throes of Def Leppard withdrawal.

From 999's first song of the night at least 50 of the audience was pogoing to their churning brand of angry pop rock. At least that many of the crowd continued dancing all night. This response came after local heavy metal imitators Plaything failed to make the punk-ready throng bat an eyelash. To me this was amazing because it proved that there is a new wave audience here in Alamoille and it will support the new music.

Wells said he was pleased with the turnout and he vowed to bring other

major new wave talent to his club soon. Perhaps now he won't feel like he's going out on a limb. Texas late wave has hit S.A.!

Other signs of new wave influence can be witnessed at Burgandy Woods, the last disco holdout. The B-52s' (interviewed in IORNR #17) songs "Planet Claire" and "Rock Lobster" are so popular there that DJ Dash Riprock said they're playing quite a bit of new wave music. Gary Numan's electronic music, and ska groups Selector, Madness and the Specials are also played between Donna Summer and the Sugarhill Gang. Some fashion blades who are picking up on new wave as a trend more than anything else "punk out" on weekends and wear rock lobster T-shirts, skinny ties and wrap-around shades. Band wagon punks ala Billy Joel we don't need! But they do show good taste in dance music, albeit a bit late.

In England, if you need help in coping with an urgent situation you dial 999 on the telephone.

Rock'n'roll listeners everywhere can get help by simply putting a 999 record on the turntable or going to one of their shows.

999 played to a large and enthusiastic audience. They had toured the States twice before but only strings of dates on both coasts and only the major cities. They had never played San Antonio or even Austin before. Their concert in S.A. was something of a landmark event because many of the listeners were newcomers to the new wave scene and to 999's music.

Backstage I spoke with Nick Cash, 999's leader. He was cordial and didn't appear at all like the threatening madman that he seems in his songs. The other group members were John Watson, a bassist whose shaved head and tattooed forearms reminded one of a motorcycle psychopath — however he was quite friendly, drummer Pablo Labritain, and guitarist/vocalist Guy Days.

RNR: How long has the band been together?

Nick: About three years.

RNR: How did you all get together?

Nick: I have known the members since school with the exception of John and Pablo, whom we had auditioned.

RNR: Were any band members in previous bands?

Nick: Everyone's played in lots of little bands but none that anybody's heard of.

RNR: How many albums have you put out?

Nick: Three. The newest being *The Biggest Prize in Sport*. The second one was put out in the U.S. as *High Energy Plan* and the English version was called *Separates*. They are basically the same LP with two different tracks.

RNR: Why aren't you getting any support from Polydor on this tour?

Nick: We've only been with them a little while and the tour was already planned. We like to tour the States at least twice a year.

RNR: Do you feel that England accepts new groups easier than American audiences?

Nick: I think it is because nobody plays anything on the radio at all here by new or different groups. We have a hard time even getting on English radio.

RNR: It seems that the English charts have more variety of music on them. Can you explain?

Nick: Because of a smaller country each record doesn't have to sell as much to make the charts.

RNR: Do you feel the English listeners are more open-minded on different types of music?

Nick: I think by-and-large, they are, but I don't think it has anything to do with radio exposure. I think it's more to do with a very quick, on the street thing happening all over the country as soon as it happens in London or Manchester or wherever. England's a small place and the towns are closer together so things catch on quick.

RNR: How would you describe 999's music?

Nick: Dance music.

RNR: Do you dislike being called a new wave or punk band?

Nick: I don't really like tags. I feel they have become useless because there are so many different types of music and different types of new wave music that you can't just lump it successfully all under one term. It seems stupid to me. I just call it New Music because it sounds fairly recent.

RNR: Do you think any of the current English trends like the rockabilly revival or ska will be the next influence?

Nick: I think trends are sort of dying out now. People are going back not so much to the trend, but just what they think is good music. The sensation bit is dying down. It comes down to how good the acts are both live and on record.

RNR: It seems like the American audiences are only into one or two types of music when the English may like five or six.

Nick: I find this place (San Antonio) incredibly strange to come to. In fact it's one of the strangest places I've been to in America. I see everyone just sitting down out there (in Skipwilly's). The support band (Plaything) is the complete opposite from what we are. They're out there playing Judas Priest. It's not right! Earlier in the day we went to do an interview for KISS radio and they didn't have any of our records!

(One KISS disc jockey was reported to have asked the listeners to bring a 999 record to the station, as their's had been damaged or lost. So why didn't they have their first two? I'm sure if they had lost the new Judas Priest LP they would have replaced it in five minutes. So much for professionalism.)

RNR: What bands have influenced your sound?

Nick: All of the members have very diverse musical interests. We haven't got much in common except the group as a whole. My early interests were Booker T and the MG's, early Motown, early Rolling Stones, Who and Kinks.

RNR: What do you try to express in your music? Sometimes you seem bitter, sarcastic. Like you're being repressed.

Nick: Sometimes . . . yes.

RNR: Do you consider your lyrics to be political inspired?

Nick: No. Other people do. Our lyrics are open to people's interpretations. They aren't strict down the line ideas so they often become misconstrued. I write songs all the time, even in my sleep.

RNR: Explain the line from "Homicide" — "I believe in homicide."

Nick: When we recorded the song it was "I believe it's homicide" but by mistake I said "in" instead. I thought it had more impact so I left it in. The BBC called it "evil" and banned it, which is ridiculous because they show programs like Kojak and other murder thrillers on TV. I said to them, "What's the bloody difference?" They think just because they call you a new wave band, then it must be banned.

RNR: How do you think 999 has changed throughout their albums?

Nick: There's more guitar parts and more use of backing vocals. The new album uses a bit more structure and is easier to dance to. The title *The Biggest Prize In Sports* is about scoring with a girl, by the way. RNR



99 Interview by 99

DREAMING WITH GRACE SLICK



Grace Slick's seductively throaty vocals and ice queen-like presence along with mercurial singer Marty Balin's high tenor wailings led the Jefferson Airplane to the top of the rock pile in the sixties. After Balin bailed out of the Airplane and it became the Starship of the seventies Grace alone became the centerpiece for that band who desperately needed a more steady-handed pilot than either Paul Kantner or Grace was able to provide. Her revolutionary excesses, which were always balanced by Balin's romantic ones came to the forefront of the band and combined with Kantner's comic book sci-fi songs weighed the band down until Balin wandered in and back out again rescuing it with commercial hits like "Caroline" and "Miracles."

Grace Slick is a person who has always done things to excess be it sex, drugs, alcohol or rock'n'roll. ("Either go away or go all the way in," from *Volunteers'* "Hey Frederick.") However, it was her inability to handle alcohol that helped turn her from rock's high priestess into a schizophrenic court jester who liked to belt policemen. Finally two years ago after a cancellation — due to her illness — of a Starship concert at West Germany's Lorelei Festival which caused an audience rampage Grace announced she was leaving the band.

After a period of recuperation in which she learned to deal with the demons that caused her alcoholic binges Slick is back with a biography by a freelance writer Barbara Rowes and even more importantly a new hit solo album *Dreams*. In the interview that follows Grace Slick talks about her album and what went into the making of each song.

RNR: Can we start talking about the title track "Dreams" and Sean Delaney who wrote the song? Gene Simmons of KISS had something to do with it — didn't he; how did it happen?

Grace Slick: I was talking to Gene Simmons when he was in L.A. making his solo album and Sean Delaney was his producer for that

Lp. Sean also wrote songs. I met Ron Frangipane, my producer, then too, who was arranging for Gene and I liked the way he worked. Later he sent me some arrangements of Sean Delaney's "Dreams" and it really knocked me out.

RNR: Grace, you wrote five songs on this album, Scott Zito wrote two, then there's one from Sean Delaney and there's "El Diablo" — a song with a definite Spanish influence — from Gary Gegan, who is he?

GS: Gary Gegan is the son of a friend of mine. It appealed to me when he played it. It's a Spanish influenced tune and since I didn't write it I thought, "Great! Nobody can say I'm doing another 'White Rabbit.' So I didn't write this folks! (laughter) I love Spanish and Mexican music anyway.

RNR: Let's talk about the third song on the Lp "Face To The Wind" — who wrote that?

GS: "Face To The Wind" is one of the songs written by Scott Zito who is our right hand man on this Lp since he does a little of everything. They're very introspective lyrics — hopeful to face things in life that try to beat you down. I identify with that song 'cause I've been through a lot.

RNR: "Angel of Night" is Zito's song about night people . . . I find that when listening to it I'm intrigued by the nocturnal magic of the song, but there's also an element of caution in it — isn't there?

GS: Yeah, "Angel" is about the point before you overdo it and a lot of people are able to stop at this point and some aren't. It's about being "on" 24 hours a day, going all day and all night.

RNR: Side one of the album ends with a song that is really a departure in style for you — it's a big production number with a decidedly Russian influence called "Seasons" — could you tell me about how it came about?

GS: It's sort of Kurt Weill, a little Russian and some folk music all thrown together. It's about changes in the weather and nature and how it affects people. It's a combination of an adult's reaction which is usually like, 'Oh no, it's snowing. Have to get

by Ron Young

out the snow tires. 'Oh no, it's summer. Got to turn on the air conditioner and make some iced tea. Kids don't react that way; they want to go out and play in the snow if it's summer, in the sprinkler. The adult reaction is the body of the song and the chorus is the child's reaction. The resolution is to enjoy life as kids do. It'll carry you a lot further.

RNR: "Do It the Hard Way" is the next one — and it could be said that you did.

GS: Ahah — now here's where we get personal. It's autobiographical in a sense but I didn't want it to be too personal because it wouldn't be a good song if it was. It's a more generalized song. It's about a mixup in values. In retrospect you can see what you've done and I'd been doing it the hard way at the time. It's a clear picture of my stubbornness.

RNR: "Full Moon Man" is one of your own compositions — is this a new song and is it about anyone in particular?

GS: That's about 3½ years old and was originally about Marty Balin and the lyrics were different then they are now. The music has always stayed the same. But it wasn't about Marty as much as it was about a lot of people I know who say one thing one week and another the next. So that you never know where you stand. But those things aren't lies. Sometimes you can turn about and see a new perspective on things and you're just as convinced of your new position as you were last night about the other. It's about being open enough to let yourself change. It's now rewritten so much that it's now about my husband Skip Johnson. It's a love song instead of what it was and as close to a ballad as I come.

RNR: Tell me about another song you wrote "Let It Go."

GS: It's the position of respecting people you're around to the point of where you're not sure who's right and who's not. Not trusting your own judgment, which you've got to.

RNR: The cover of *Dreams* shows you putting yourself through a hoop or maybe levitating — or — what are you doing, Grace?

GS: Well that fits into the general idea of the Lp. Many times people think other people make me sad or happy, but I'm the only one who can put me through the hoop. You run your own life. That took me a long time to figure out and I'm nearly 40.

RNR: Are you going on tour performing songs from *Dreams*? I did hear talk that you were going to make 2 Lps in 1980 and then tour.

GS: Yeah, that's the idea so far. I want the next one to be visual though like a video disc and shoot it so everyone can see it.

RNR: There's a new book "Grace Slick the Biography" by Barbara Rowes, which says, and I quote "... I told them I wanted to know myself and handle myself. I wanted to be able to change instead of perpetuating this lunatic I had created named Grace Slick" — did you in fact say that?

GS: Probably. (laughter) We were waiting a year for Marty to make up his mind to go back on the road and I thought we should put the book out on me to keep the Starship's name in public but four years later here it is. That book sure went on a long time.

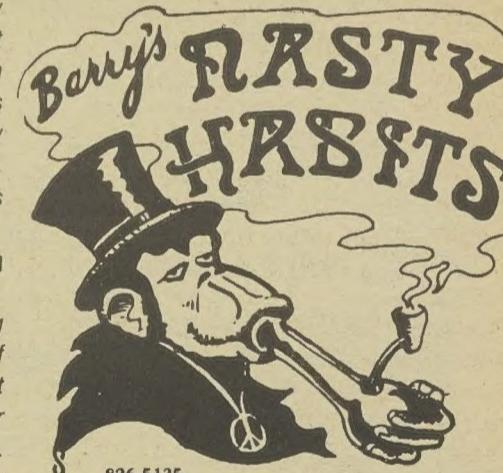
RNR: Let's talk about the new Lp — are you pleased with the way it's turned out?

GS: The sessions went amazingly smooth. I had a fear of studio musicians making it sound like a lounge act or TV commercial music because I'm used to working with a hard rock band and this was something different. But I'm constantly amazed at the way the record has gone. They were fantastic!

RNR: Is it strange being on your own and not having five other people knocking on your dressing room door — saying "You're on"?

GS: Yes, it is — being in a rock'n'roll band is like being surrounded by a Sherman tank. There's always others who, if I screw it up, can cover. But now it's like taking all my clothes off and (laughter) the body ain't perfect. It's spooky! But it's fun and it's all on me now.

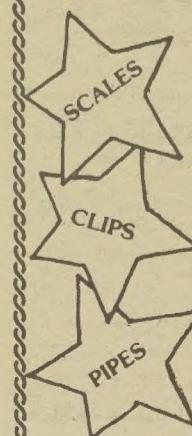
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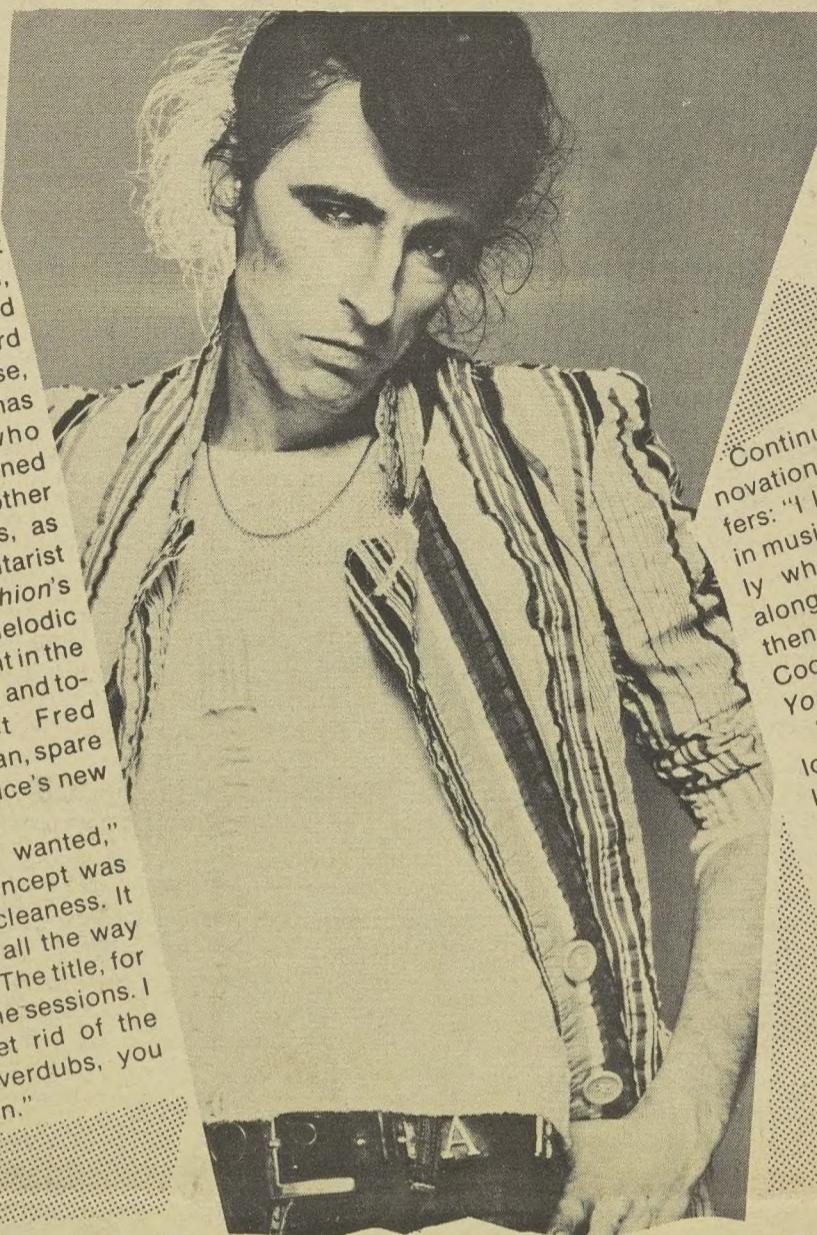
A HEAD IN EVERYTHING

It's Only Rock'N'Roll, June 1980

COOP—READY FOR THE '80s

"I'm focused right into the '80s," Alice Cooper asserts. "I feel a whole new thing coming, music that's fresh and alive, and my new album *Flush The Fashion* is right in there. It's a lot less slick and produced." Strange words from a man who pioneered the Wagnerian studio techniques of an entire decade, with such thundering productions as *Billion Dollar Babies* and its magnificent edifice of sound. "I liked it when it was slick," Alice explains, "but it got to be ridiculous. It was a fad, how much money you could spend on a given album. We did this record in four weeks." "We," in this case, includes producer Roy Thomas Baker, the knob-meister who streamlined the Cars, crowned Queen and ushered a score of other artists into the major leagues, as well as Davey Johnstone, guitarist and co-writer of *Flush The Fashion*'s ten tunes. Johnstone's sure melodic touch was a formative element in the best of Elton John's material, and together with keyboardist Fred Mandel he has brought a lean, spare and muscular profile to Alice's new musical persona.

"I knew exactly what I wanted," Alice continues. "The concept was in the sound, a kind of cleanliness. It really is just one band, all the way through. It's functional. The title, for instance, came out of the sessions. I was trying to say, 'get rid of the crap,' the fills and overdubs, you know flush the fashion."



It's an LP that possibly contains more pure Alice than any other of his recent career. "I had my hand in it from the beginning," he says. "I designed the cover, developed the sound and, of course, wrote the lyrics. That's going to extend to the stage show. In the past I was known for my horror show dramatics . . . when Alice came to town it was an extra Halloween. Now I'd like to try for a more Hitchcockian approach. I've developed my sense of pacing and dramatics. I want to make the audience feel insecure first, then devastate them."

Continuing on the subject of innovation and exploration, Alice offers: "I love what's been happening in music the past few years. It's really what I've been involved in all along. When I listen to Devo and then go back to a very early Alice Cooper album called *Pretties For You*, there's very little difference." "Alice is going to be around for a long time . . . the character is ageless." Eerie, this second person discussion, of himself; eerie also when Alice turns to talk of his budding film career. "Alice plays himself in *Roadie*, of course," he remarks, evoking the star-studded film that stars Texas-grown Meatloaf, Blondie and a host of other musical notables "and one day I hope to do some more acting. I'm much more comfortable as the villain, though. I want to be the Basil Rathbone of my generation. Alice has a lot to say in the next ten years," he concludes, "this is just the beginning." RNR

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TRIUMPH PROGRESSIONS OF A POWER TRIO

Well, this is a story about one of those rare bands that happens to be liked by me; and, to be popular here. The band is Triumph.

Reviewing quickly we find that Triumph is a power trio formed in '75. Its members are Rik Emmett (Guitars, vocals), Mike Levine (Bass) and Gil Moore (Drums, vocals). This band from Canada has had two hit singles in the U.S.; "Hold On", and "Lay It On the Line". Their newest LP *Progressions Of Power*, is currently riding up in the top 30, and their popularity is expanding rapidly.

But who are these Canucks? Are they just Deep Purple fanatics who like to listen to Genesis in their spare time? Are they alien creatures from some distant planet where the blizzards rage cold, and where no one does anything except sit inside and blow amps so they can keep warm? Or are they actually those rare, dreaded creatures; musicians? The answer is yes to all of the above, Gracie. What's more, inside the seamy world of Triumph there are three shadowy figures, three unknowns, who use the aliases Gil, Rik, and Mik(e). For the first time illumination will be thrown into the heart of this strange northern group. Enough of the crappy melodramatics, here's Triumph.

The Drummer Chap

Gil Moore might strike someone as an ascetic at first glance, probably because of his height, and the slenderness that accompanies it. But Gil definitely doesn't fit his description. "He's a man of few, if any lucid moments. He's gonzo," says Rik, and indeed that certainly seems to fit most people's impression of him. But I was lucky: I caught him when he was tired, relaxed, and sane.

Gil's main goal for the band is for it "to bridge the gap between heavy rock and thematical rock. That's where we've been aiming. *Just a Game* was an attempt at that, as was "Hard Road." But they were like arrows that didn't fly straight. We haven't got it right yet. But we will."

Confident, isn't he? When asked about his role as drummer, Gil says "I play by feel, not technique like Neil Peart (Rush) or Bill Bruford does. I just reach into myself. It's not that I have a dislike for technique, it's just that it isn't right for Triumph."

What we try to do is give the fans what they want. We play a concert to entertain. People come to a concert to see us, so they want to hear our music. In concert, we try to do those songs that lend themselves best to a live performance. We try to balance out what we want with what the fans want. We try to do what's for them as well as what's right for us."

The Minstrel Guitarist

Rik Emmett is Moore's opposite. If Moore is the party side of Triumph, then Emmett is the aesthetical side. He readily admits this, saying that's the reason for the difference between *Just A Game*, and *Progressions*. "Most of *Game* was written by me, while most of the new albums came from ideas of Gil's. We wanted an album that would translate well live, which *Just A Game* was not because of all the overdubs I did on it.

"We need to do songs that are strong in concert, which is why we didn't do most of *Game*. We have many songs that translate better live than 'Hold On' does."

by David Arthur

"My goals are still basically the same. I want the band to grow, and I want my reputation to grow along with the band's. Right now I want to do less artistic music; I can be self-indulgent when I get older."

A Man And His Hedonism

Bassist Mike Levine looks at me for a moment when I ask why he's in a rock band. "Why else" he laughs. "For the girls and the room service."

Mike is a man of ideals — specifically ones of pleasure. He admits that his ultimate plan for Triumph is to see it destroy the world (Rik, Gil, watch out for this guy) and somehow always manages to avoid seriousness. Unlike Rik, he isn't trying to explicate himself onstage:



Emmett readily admits that rock'n'roll is "just a game". "There are so many things that are more important; your family, your friends. You can't take it too seriously, or else the pressure will be too much.

"The world today is growing cynical, out of an instinct for self-preservation. Religious nuts, con men, all are trying to rip people off. People have grown cynical just to survive.

"My wife was seriously injured a few months ago in a car accident. I saw the suffering she went through and it would have been easy for me to get cynical, to get hard. But it made me realize that each day counts. I came across my mortality."

Considering the difference between the two styles the band has, Emmett predictably enough wants the band to become more assimilated. "I want to bring a little Joe Pass (great jazz guitarist) to rock and roll, and a little rock and roll to Joe Pass. That's a practical impossibility but . . .

"I've realized so many goals," he says suddenly. "I'm in a band that's doing well, I'm getting a reputation as a guitarist, and the band's artistic reputation is also growing. I want to be able to remain myself. If I want to wear red spandex on stage, then I will, but just because I do it one night, that doesn't mean I won't wear blue jeans the next night."

CONCERT GUIDE

AUSTIN

- 6/5 — Gentle Giant/
Armadillo
- 6/7 — Jerry Jeff Walker/
Armadillo
- 6/10 — Sonny Fortune
(jazz)/Armadillo
- 6/13 — Ray Charles/
Antones
- 6/16 — Buddy Rich (jazz)/
Opryhouse
- 6/18 — Pat Travers/Muni
Auditorium
- 6/19 — Oakridge Boys/
Eddie Rabitt/UT
Special Events Ctr.
- 6/20 — Kenny Loggins/
Muni Auditorium
- 6/20 — Country Joe & The
Fish/Armadillo
- 6/20&21 — Muddy Waters/
Antones
- 6/26 — Foghat/Blackfoot/
Muni Auditorium

DALLAS

- 6/21 — TEXAS JAM
(Eagles, Foreigner,
Cheap Trick, more)
/Cotton Bowl
- 7/2 — The Who/Dallas
Reunion Arena
(Call: Stone City
732-8100)

HOUSTON

- 6/16-19 — Juneteenth
Blues Fest/
Hermann Park
(free) (See Jazz
Perspective)
- 7/5 — The Who/Summit
(Call Summit for
info)

SAN ANTONIO

- 6/7 — Van Wilks/
Skipwilly's
- 6/14 — Pat Travers/Bram
Tchaikowsky/
Arena
- 6/16-19 — Carver Cultural
Jazz Fest/Carver
Cult. Comm.
Center/(See Jazz
Perspective)
- 6/20 — Alice Cooper/
Arena
- 6/25 — Ted Nugent/
Scorpions/Def
Leppard/Arena
- 6/26 — The Cramps/
Skipwilly's
- 6/27 — Foghat/Blackfoot/
Arena

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Within the museum, the past will be relived through recordings as well as films, displays, etc. It will be a place where you can hear the unforgettable and the forgotten. Within a coffeehouse-type atmosphere, one will be able to discuss or read about RNR or just listen. The Rock Museum promises to be educational, enjoyable and a relaxing atmosphere to ponder upon the past 30 years of musical achievement. They also hope to have performers speaking from time to time to relate on their experiences and careers.

The Rock Museum is a non-profit venture: It relies heavily upon the support of the people.

The Rock Museum asks for the support of all those interested in this project and especially those who can contribute posters, displays, photos, or any item to enhance this living memorial. The reality of such a museum depends on everyone.

Any contributions of material will be gratefully accepted and all inquiries are welcome.

Write:
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ARMADILLO RECORDS

Hank Alrich, president and chairman of the board of Armadillo Productions, Inc., a Texas corporation best known for its Armadillo World HQ concert venue in Austin, announced April 14, that after consultation with the corporation's trademark attorney, a cease and desist letter has been issued to Mr. Eugene Berger of Greenville, N.C., regarding his intention to establish a record company using a name for which Armadillo Productions, Inc., holds sole and exclusive trademark rights.

Alrich said, "I can only presume that Mr. Berger was unaware of our rights to the name Armadillo for use in International Class 9, established through our U.S. Trademark registration issued Oct. 21, 1975. Prior to that we were issued a registration from Texas on July 31, 1970."

In the past decade, Armadillo Records has released singles by Shiva's Headband, Angela & Lewis, Sunny & The Sunliners, and Balcones Fault, and LPs by Shiva's Headband and The Bugs Henderson Group. Scheduled for release in May, 1980, are both a single and LP by the Cobras, a strong Texas R&B band. Other product scheduled for '80 release includes singles and LPs by Too Smooth, Extreme Heat, and The Bugs Henderson Group. Distribution for Armadillo Records in the U.S. is handled primarily by Pickwick International. RNR

INDIAN CREEK RECORDING STUDIO

Attempts have been made in the past to attract major recording groups to South Texas without much success. Austin has some recording being done but by mostly local bands. But now there is a recording facility at Uvalde, Texas that offers a 24-Track studio. It's a resort type studio with the finest equipment supplied and installed by Abandon Sun, Inc. in San Antonio.

Indian Creek Recording Studio is owned and operated by Marty Manry and John Rollo. Rollo, 25, is an English recording engineer who first worked as an assistant engineer for Decca Studios at the age of 15. He eventually became the chief engineer at Konk Studios (owned by the Kinks). He's worked with rock luminaries like Eric Clapton, Bill Bruford, Jack Bruce and Nicky Hopkins. He also worked as a co-producer/producer on the Kinks' *Low Budget* LP, the "Superman" single and the new Dave Davies solo LP. They do have the personnel.

The accommodations offered to clients consists of 6 bedrooms, 2 baths and 1 kitchen at the cost of \$150.00 per month. Recording rates are \$100.00 per hour with a discount for block bookings. Uvalde itself offers a very competent airport capable of landing any size prop or jet plane.

The folks at Indian Creek want to put Texas on the map as a major

recording place and hope to attract bands like Judas Priest, Jack Bruce and others to the area. Local bands are also welcome to use the facilities in hopes of creating a bigger, better rock scene here.

For more information, write to Indian Creek Recording, P.O.B. 487, Uvalde, Tex. or call 512/278-5802. RNR

BAND AIDS

We know how hard it is to be a new band trying to get club work in San Antonio and Austin, so we offer special ad rates for bands who are looking for local area bookings or who want to push a record they've made. The ad sizes available are:

1/16 page	3½x2½	\$15
1/8 page	5x3½	\$25
1/4 page	5x7	\$45

Photos run with ad are \$5.00 extra. Deadline is the 15th of each month. Ad will run in following month issue. Money Order only must accompany the ad copy, if there are any additional art charges you will be billed.

If ad is camera-ready, please make an effort to do a nice-looking ad. We reserve the right to refuse to run it if it's not and it will be returned to you with payment. There is no discount for camera-ready ads.

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YOU'RE PROBABLY WONDERING WHY I'M HERE

It's raining tonight, and I've got a stack of doo-wop rock'n'roll ballads on the turntable. That sort of music seems to suit my mood right now. A group called the Castelles are singing "My Girl Awaits Me," a song they wrote and recorded for Grand Records (#101), Philadelphia, 1953. The song is trite and touching at the same time. An original copy is about a \$60 records.

While trying to conjure up a topic for this month's column, I got to thinking: why is this record in my collection? And why is my pile of records a collection, while someone else's pile of records is, well, just a pile of records?

There are several reasons why someone might buy a copy of "My Girl Awaits Me." (1) They're motivated by profit and greed. (2) They collect records from the 1950s, or from Philadelphia, or they're researching for a copy of every record issued on the Grand label. (3) They like doo-wop in general, or East Coast doo-wop in particular. (4) They dig the particular sound, and maybe the memories, of "My Girl Awaits Me."

MONEY

The first possibility is straightforward. Some people have made a business out of their hobby, while others sometimes sell records to get money so that they can buy more records. Still others, the greedy ones, couldn't really give a shit about records. They'd be selling small appliances if there were a bigger profit in it.

The second category is filled with nostalgia types and amateur historians. These people do enjoy the music in their collections, but a desire to document, accumulate, categorize, preserve and somehow "understand" the music is at the heart of it. Nostalgia/historian types are usually intelligent and pleasant people. Their research is invaluable; their record collections are seldom uninteresting.

CRAZY, MAN, CRAZY

The #3 people are freaks for a certain type of music. A good example would be Al "Blind Owl" Wilson of Canned Heat who, as I understand it, got so involved in country blues records that he tried to become, at some primal level, Charley Patton or

It's Only Rock'n'Roll, June 1980

Not that it really matters a whole helluva lot. There are no good or bad reason for anything. I don't suggest that you spend much time figuring out what type of collector you are. This column may only be useful to show to the next person who asks you why you're a record collector. While they're reading it, you can look through their pile of records and see if there's anything you might need for your collection.

BITS AND PIECES

★★★There haven't been any rock'n'roll movies on tee vee for several months. Call the stations and ask for "The Girl Can't Help It", "Psych-Out" or "Heroes of Rock'n'Roll". Do it now!

★★★I apologize to KONO, not for what I said last month but for being so self-righteous about it.

★★★Best Wishes to Ron and Sharon from David and Linda!

always fine music. Nobuko Tuesdays-Saturdays.

Suppose you want a lazy, cozy nitespot. Then Goodtime Charlie's on Broadway (828-5392) is the place for you. Located 2 miles south from Valerio's restaurant.

Jazz fans who want to venture out near the airport will enjoy Skipwilly's club (824-0696). Skip usually features rock'n'roll but often he'll have the good sounds of Extreme Heat from Austin. The recording group Jeff Lorber Fusion will play in June.

If you like Dixieland jazz then The Landing on the Riverwalk (223-7266) has the Happy Jazz Band nightly.

La Mansion Del Norte, 37 NE Loop 410, (341-3535) features the great guitar sounds of Jackie King daily 5-8, and Small World Mon.-Sat. Also a jam on Wednesdays.

For the people who can't get out at night you should tune in to KRTU's (91.7 FM) Studio 21 every Tuesday at 10 p.m. They bring in local and Austin groups to play.

Also the Carver Jazz Festival (226 N. Hackberry — 229-7211) again has a strong lineup of blues and jazz greats. It starts at 7 p.m. except Sunday at 2 p.m. Admission is Free! It's a great opportunity and one that shouldn't be passed up. (Thurs.) Tony Campise, Ron Warner, Carver Jazz Extension. (Fri.) Lightnin' Hopkins, The Woodlawn Trio, Ed Mancinelli. (Sat.) Airto & Flora Purim, Nobuko, Jan Hulsema & Holland. (Sun.) Woody Shaw, Bob Rutledge with Marva Jackson.

And last but certainly not least Buddy Rich brings his 14-piece orchestra to Austin on June 16 at the Opry House. Ticket info call: 1-441-9191.

BLUES NEWS

Juneteenth Blues Fest: Mon.-Thurs., June 16-19; Miller Theater (in Hermann Park, Houston); free admission. No news on Monday and Tuesday's shows at this time. The Wednesday shows are at 2 p.m. (til 4) and 5 p.m. (til 10:30). Thursdays concerts start at 5 p.m. til 10:30. These two days will feature Eddie "Cleanhead" Vinson, Son Seals, Big Mama Thornton, Lowell Fulsom, John Lee Hooker, Crosstown Blues Band, Lightnin' Hopkins, Koko Taylor, Muddy Waters, Rocky Hill, Arnett Cobb, Milton Larkin and Roomful of Blues. For more info — (713) 526-6740.

Jazz PERSPECTIVE

by Bruce Bernardini

Where To Go In San Antonio

Are you starving for something new? Something fresh? Well, you ought to listen to some jazz in our clubs of San Antonio. There are many styles of jazz to listen to. Be Bop, Contemporary, Dixieland and Fusion.

The 50-50 Club on Broadway (826-9278) is in Alamo Heights area, has the best variety of jazz bands. Nobuko plays there quite often. Their range is from old Be-Bop to the exciting stylings of Weather Report.

One of the most upcoming clubs is the No. 10 Club (696-7637). Located on Wurzbach in the northwest area of S.A. they feature the Flying Dutchman Trio and a local musicians' jam on Wednesdays. If you have an itch to play, here's the place.

If you feel classy and want to paint the town I would suggest Arthur's on Broadway (826-3200). It's a comfortable club with a plush decor, and

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PARAPHERNALIA

Triumph/UFO/S.A. Convention Center May 1st by David Arthur

UFO played a long cross section of its material, ranging from such grinding songs as "Rock Bottom" to the truly beautiful "Love To Love You". Guitarist Paul Chapman did an admirable job of filling Michael Schenker's shoes, especially shining on "Mystery Train" and the aforementioned "Love". Phil Mogg was in excellent vocal shape as he exhorted the near capacity crowd to their feet. All in all, it was perhaps their best set in S.A. yet.

Unfortunately, the same couldn't be said about Triumph. There were good moments, but almost all of them came either during "The Blinding Light Show" or during Rik Emmett's guitar solos. The latter was especially breathtaking, for Emmett is a true guitar prodigy, and the classically textured pieces he played showed off his ability.

But the band showed bad judgement in their choice of material. While they did most of the new LP, "Hard Road" was not performed, and neither was their hit single of a year ago, "Hold On". Instead the band performed their more mundane songs: "Tear the Roof Off", "American Girls", etc. If last year's show was Rik Emmett's, then this one was drummer Gil Moore's. And while it wasn't bad, it wasn't as good as it could have been. But Emmett's guitar and voice still made up for the disappointment.

IN CONCERT



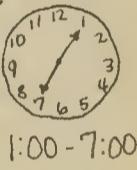
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TOP BLEND & ISLAND	22	23	24	25	26	27
TOP BLEND & ISLAND	29	30	1	2	3	4
pearl handle from Chicago	21	22	23	24	25	26
SLUGGG	28	29	30	1	2	3
PASSAGE	31	1	2	3	4	5
						from Seattle

Third World/Toots & The Maytals/
Majestic Theater May 30
by Ron Young

Funky Reggae Party! That's what it began as when Toots (Hibbert) and The Maytals took the stage and opened his part of the show with "Pressure Drop" (perhaps the most oft-covered of all reggae songs). However, none has ever sung it with as much credibility as the originator.

Toots and his excellent band played their good-time music and got the ever-growing crowd on its feet time after time with many of their hits like "Funky Kingston," "Get Up Stand Up," "Monkey Man" and their reworking of John Denver's "Country Road" and Ray Charles' "What'd I Say." Also tunes from the new LP Just Like That were performed.

Toots exhibited his flair for dancing throughout the set and his band played the closest thing to feel-good, get-down Motown soul that I've heard since I bought Motown's 20/20 album.

The Third World was the featured group and had a hard time following The Maytals' good-time music, but by then the enthusiastic crowd was worked up for more reggae.

Third World's style of reggae music contains political overtones that Toots does not. It also, as of late, leans more towards modern-day soul.

They had the audience skanking (dancing) in the aisles anyway, performing numbers like "96 In The Shade," and "Journey To Addis" but mostly songs from their latest LP Arise In Harmony.

**Danny Kortchmar/Innuendo**

(Asylum) — To tell you the truth I expected some laid back rock'n'roll since Kotch used to be JT's right hand man or some half-baked RNR like his Jo Mama Lps from some years back. But lo and behold this is a true rock'n'roll album that has both intelligence and wit as well as spirit.

From the first cut, "Betty and Her Friend," Kootch is out there on the rock'n'roll ledge. By the time "Innuendo" rolls around you'd swear Johnny Rotten had hijacked the Eagles. Anger and sarcasm are overflowing in Kortchmar's songs and they share a kinship with Warren Zevon's. In fact this is the Lp Zevon's should've been. Every cut is a favorite but those recommended are: "You and What Army," "The Ghost of Errol Flynn," "Ego Tripper," and a crunching version of the oldie "Endless Sleep." One of the best Lps of the year.**RY

Joe "King" Carrasco/Party Weekend — Houston El Mover (45)/Gee Bee — We featured the "King" on our 17th cover and well he deserved it. If you haven't caught Joe's act by now you best get hip and let your backbone slip 'cuz the man's been placed on this planet to make you dance and smile.

This single is much different from the "King's" Lp because it's where his music is at now, which is more rock'n'stroll than the horn-drenched Texican soul of that first on Lisa Records.

If you miss that Vox organ sound of the Sir Douglas Quintet of the mid-60s you'll love the way Kris Cummings' playing pushes both these sides along. Backed by a tight rhythm section of Mike Navarro on drums and Brad Kizer on bass Joe has himself a real first rate band.

"Houston El Mover" is a happy driving song with simple lyrics. It's a Tex-Mex shuffle that's easy to dance to. "Party Weekend" is an up-tempo tune that has a new wave feel to it and a catchy organ riff. The single can be found at Inner Sanctum in Austin.**RY

Van Wilks/Bombay Tears (Mercury)

Excellent progressive hard rock! The guitar work is excellent and diverse. This Austin band rocks out with good, intelligent lyrics and music. And they're a better band than Christopher Cross by a long shot. I'm impressed — if more bands would sound like this, then I wouldn't be such a cynic.

**David Arthur

It's Only Rock'N'Roll, June 1980

Tonio K./Amerika (Arista) — If Hunter S. Thompson could play rock'n'roll he'd be Tonio K. With an apocalyptic vision and driven by crazy drugs and a determination stronger than Dirty Harry's, Tonio K. strove last year to change the world with his Lp on Epic *Life In The Foodchain*. This time he's back with more lessons for the burned and paralyzed about how heavy life's hammer can be slammed down on both thick and thin skulls alike. Amerika is a toned down rant'n'rave up though. This time there are more ballads about looking for love in a deadly world where only killers survive for long ("Girl Crazy.") My favorite's a Springsteenian orchestrated track called "Cinderella's Baby" which is about not going along with whatever the system tells you will be your life plan. "Trouble" is the strongest attack here against the bad craziness that is out to destroy us all. Tonio K. sings in "Cinderella's Baby" — "what you gonna do when the six o'clock news gets real?" Me, I'm breaking out the rations and the ammo, grabbing my girl, locking my apartment, burning my credit cards, putting on Amerika and getting ready for the BIG ONE.**RY

Pete Townshend/Empty Glass (Atco) — When Pete Townshend lashes together an album, one can bet it will stand as a major contribution to rock.

"Empty Glass," Townshend's third solo Lp, reinforces the venerable master's reputation as one of rock's most inspired and innovative artists. The first cut, "Rough Boys" (dedicated to his two daughters and to the Sex Pistols) is worth the price of the album and should strike a raw nerve in Who fanatics everywhere.

Like most of Townshend's (and the Who's) work, "Empty Glass" presents a diverse selection of music that demands more than a superficial listening. Pete's attention to detail has produced another album that is an acquired listening pleasure. The Lp sounds better with each playing — both sides.

Lyrically, the entire Lp is a polished jewel. Townshend really bares his seemingly insatiable soul on this one and sings with a range and intensity as never before. The original punk sounds happier and more confident than ever on this album and that's good news for rock.

God bless the crazy limey.**Pat Kelly

**Frank Marino & Mahogany Rush/What's Next** (Columbia) — What's next?

More boredom, terminal rip offs of Hendrix and general pomposity. Marino is an excellent technical guitarist — he just has no discipline or originality. All Frank needs is some time to grow up. But seeing that he's already 25, I guess that's asking too much.

For adolescent dolts, along with pimples and wet dreams. Me? I listen to Trower or Hendrix instead. **David Arthur

The Dickies/Dawn of the Dickies

(A&M) — You may be surprised to find the Dickies (whose talent can be questioned but who are definitely the fastest rock'n'roll band) doing the Moody Blues' "Nights In White Satin". What might've started as a gimmick has turned out to be so strong and exciting that you tend to forget the original. They do to "Nights" what Judas Priest did to "Diamonds and Rust" by fashioning it to their own style.

Unfortunately, the rest of the Lp is typical 80 mph meaningless Dickies songs that sound like a Hollywood producer's idea of a '76 punk band. **Clyde Kimsey

Aztec Two-Step/The Time Of Our Lives (Waterhouse) — Have the Eagles become too jaded for you? Is Dan Fogelberg too wimpy? Do you feel that you're waiting in vain for a CSN&Y reunion? And if you don't think Seals and Croft will ever come back from Vegas maybe Aztec Two-Step can fill the country rock gap.

They combine folk, rock, and country that results in a unique sound. They have four other albums (*Aztec Two-Step* on Elektra, and *Second Step*, *Two's Company*, and *Adjoining Suites* on RCA). But their newest is on a Minneapolis-based independent that turns out quality product.

The new Lp is a chronicle of the ups and downs that the duo of Neal Shulman and Rex Fowler have encountered during their years together. The melodies are memorable and the lyrics convey hope. The musicianship is excellent as usual. This Lp should help their large cult of fans grow larger. Best cuts: "She", "Boys" and "Never Stop."**RY

Ray Campi & His Rockabilly Rebels/Gone Gone Gone (Rounder) — Rockabilly has never been dead in England but the peculiarly American music, which is a combination of swing, R&B, boogie, rock'n'roll and country, is only recently making a chart comeback in its homeland and mainly due to an English rockabilly band called Matchbox. But hold on, 'cuz here's the real thang!

Ray Campi cut his first record "Caterpillar" in San Antonio in 1956! He's one of the original rockabilly artists who came up with Elvis Presley, Jerry Lee Lewis and Carl Perkins. The others made it but many like Charlie Feathers and Campi didn't. In '59 he moved from Texas to L.A. and eventually ended up teaching English for a steady income. But as the '70s rolled around Ray felt it was ripe for his brand of music and so put his band the Rockabilly Rebels together. Throughout the '70s they released several Lps on Ronny Weiser's Rollin' Rock Records.

I saw them perform many a time while I attended UT in Austin mostly at the old Buffalo Gap, which is not Raul's punk emporium and it was always, always a treat to see the Rebels create that real gone wildcat all-American rock'n'roll. Campi was in his 40s then and he always put more life into his shows than many performers who make millions these days.

Anyway, Campi's broken up his old band and gotten a new one. But it's probably better than his old one and it still contains that raw energy with Ray leading the way on slap bass. Added treat is Frank Rodarte on sax. I'm not going to review this Lp — just pick it up!**RY

**The Cretones/Thin Red Line**

(Planet) By now everyone who can read knows that Linda Ronstadt's new songwriting champ is Cretones' leader Mark Goldenberg. The Cretones play some hot buttered pop and deserve more attention than do the Knack. Goldenberg is worthy of coverage since his tunes are of high merit, and his lyrics are smarter than most L.A. songwriters. Best cuts: "Real Love," "Everybody's Mad at Katherine," and their version of "Mad Love."**RY

Billy Falcon/Falcon Around (MCA)

— Last year I voted Billy Falcon's second Lp one of my faves of the year. So I could hardly wait for his new release. So here it is and musically it's just as good as the last but lyrically he's not been as careful a craftsman and that's what's missing. Burning Rose, Falcon's band, still is one of the best since Petty's Heartbreakers and compliments him as well as Petty's does. And if you like rockers in the vein of Greg Kihn or Elliot (whatever happened to him?) Murphy you'll enjoy Falcon.

**RY

Wreckless Eric/Big Smash (Stiff-Epic)

— Emerging on the English pop scene a few years back with a style all his own Wreckless Eric had a big hit with "Go The Whole Wide World." Subsequent smaller hits and a compilation Lp followed. Last year on the Stiff's tour he and Lene Lovich, Rachel Sweet, et al garnered most of the press clippings. This album is a combination of his first songs and some new ones and is a two-record package that's a bargain at \$7.99. It's filled with some of the best, most distinctive pop rock you've heard in a long while and lately there's been almost too much of it. "It'll Soon Be The Weekend" is a great rockin' fare, "Strange Towns" with its borrowed Doors melody is a charming song about road life, and "Excuse Me" about picking up a girl on a train is great fun that features a Mariachi shuffle.**RY

Def Leppard/On Through The Night (Mercury)

(Mercury) — Having been told to curb my "search and destroy wastes of vinyl in an effort to use them for energy efficient heating" approach to reviewing, I'll say only three words: 'Grow up, guys.'

Actually, these boys have good influences (UFO), but good and blatant imitation is only one step above bad and blatant imitation. Oh, well these guys are only 18, and UFO wasn't ready back then either. Give 'em a decade.

**David Arthur

The Cure/Boys Don't Cry (PVC)

— This is a compilation of The Cure's English hits. Jack Kanter told me that they would be the next band to make it big — he may be right. "Jumping Someone Else's Train" would be fine radio fare if S.A. had a station whose programmers were half intelligent and as aware of the current music scene as they claim to be. The title song and "Killing An Arab" are others worthy of note. I hope Jeff McCord on KMPC-KISS will play this.**RY



Bob Seger/Against The Wind

(Capitol) — I used to like this album, but after I'd heard it for the 10th time I got real depressed. I didn't know why until I saw Bob in concert. This LP lacks everything Bob has (or had) in concert. It's an album that may very well mark the end of Seger as an artist, because he's lost the desperation and internal tension that made him great.

The concept of this LP supposedly deals with fame and complacency. Seger tries to relate this to going "against the wind." But the conflict that should result from such a confrontation isn't here. Seger's lyrics are beautiful, but the music is lifeless. Most of the songs are filler and only the title cut carries any conviction. The mix suppresses any energy that might be inherent in the recording. And while the music is pretty, it's also bland. Perfect MOR rock.

I can't blame this on Seger's associations with the Eagles (I'm not paranoid for they can only be blamed for their own music). The guilt must lie totally with Seger. He has betrayed us, but even worse, he's betrayed himself and all that he stood for. He has become what for 10 years he's struggled to avoid becoming — another hack. Going through the motions is an unhappy epitaph, but he deserves it — at least for now. **David Arthur

THE JUKE JUMPERS WITH JIM COLEGROVE/BORDER RADIO

(Amazing Records) — With Texans Doug Sahm and the Fabulous Thunderbirds pulling in acclaim for their Takoma & Chrysalis LPs, one hopes the time is right for Jim Colegrove and the Juke Jumpers.

Colegrove's an Ohio guitarist-singer who began playing rock'n'roll, rockabilly, blues and country in the late '50s and has kept alive. He stuck it out with a couple of minor '60s bands and ten years ago was doing session work in New York with Paul Butterfield, Todd Rundgren and others. Moving to Ft. Worth several years back, Colegrove got into their heavy blues scene and formed the Juke Jumpers; a couple of their members moved to Austin-based outfits like the Thunderbirds and Double Trouble.

In late 1978, Colegrove put out *Panther City Blues* and now returns with *Border Radio*, another terrific sampler of originals and numbers adapted from obscure dusty discs; all running the gauntlet from R&B to Louisiana swamp music ("Cuttin' Cane").

Pianist Jeffrey Gutcheon, who made the first LP a wonder, is absent, but saxophonist Johnny Reno has been added — he's limited, yet spirited. Put simply, the Juke Jumpers swing with glee on "Cadillac Boogie," "You're Humbuggin' Me," and especially "My Little Jewel," where Colegrove sings, "she's got everything I've been lookin' for/and you can't buy that in a jewelry store!"

Colegrove has penned three fine tracks; fellow guitarist Sumter Bruton's "Horne Street Bounce" is likewise a goodie. Bruton scratches his way through the vocal on their dramatic rendition of T-Bone Walker's "You Don't Love Me." Iced by liner notes from Joe Nick Patoski, *Border Radio* is a blast of a package. You can get it from shops which care about rock'n'roll heritage (Sundance in San Marcos and Austin's Inner Sanctum)

and, above all, fun. **J.J. Syrja



Thumbs/Thumbs (Ramona)

— Swinging down from Kansas with a self-produced LP this is a band who are well-read in their '66 Dylanese. From Steve Wilson's nasal vocals and Marty Olson's swirling organ fills to that thick folk-rock production sound these guys have come up with a pleasant surprise in a time when surprises are few and far between. This is the album Willie Nile promised but failed to deliver. "Straight To The Heart" needs to be heard on the radio. The LP can be found in any store that carries imports. **RY

Angel/Live! Without A Net (Casablanca) — Angel's first live recording isn't a bad one at all. As most people who follow them know, Greg Giuffria really carries this 5-piece rock band with powerful keyboard and synthesizer playing. Punky Meadows' guitar work is more than adequate although he's not as precise a craftsman as Ritchie Blackmore or Carlos Santana. The band definitely knows how to rock and while I've heard them compared to Styx I consider Angel a heavier outfit but maybe not as skilled. But if heavy metal is what you want, this LP won't disappoint you.

**Paul Johnson

Matchbox/Rockabilly Rebel (Sire)

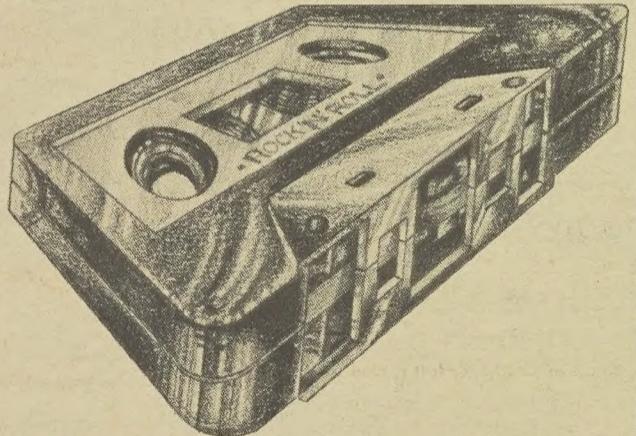
— Matchbox plays their loosely based Rockabilly leaning more toward general R&R. It's as accessible as you would want rockabilly to be but probably too much so for the die hard trade fans. The group members are sincere fans of rockabilly but they aren't purists. They borrow from different pop styles of 1953-65 to try and make their own sound. Usually it works. However when it does work on songs like the title cut and "Seventeen", they sound a little too in control. What they lack in originality they certainly make up for in a good old fashioned happy and danceable record. This band will probably be the one to make it big out of the longtime (but especially the present) fascination for rockabilly. Their single "Buzz Buzz A Diddle It" is steadily climbing the English charts which is rare for a rockabilly single. **Clyde Kimsey

Ambrosia/180 (Warner Brothers) — The title is supposedly an indication that they've gone back to more progressive days. And on some cuts they do, most notably on "Ready" and "Kamikaze". But the AM fodder they've been doing so well of late is also present, as exemplified by "Biggest Part of Me". Not their best, not their worst. They need Alan Parsons producing again. **David Arthur

The Skunks — This double-pocket six-song EP from the best-known new wave band is the most elaborate release yet from an Austin group. Their sound is basic rock'n'roll with occasionally creative lyrics, especially on "Top Ten" and the concert favorite "Cheap Girl". What the band needs though is a producer because the sound is muddy.

**Jeff Webb

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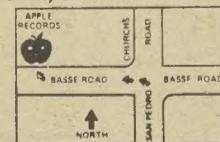
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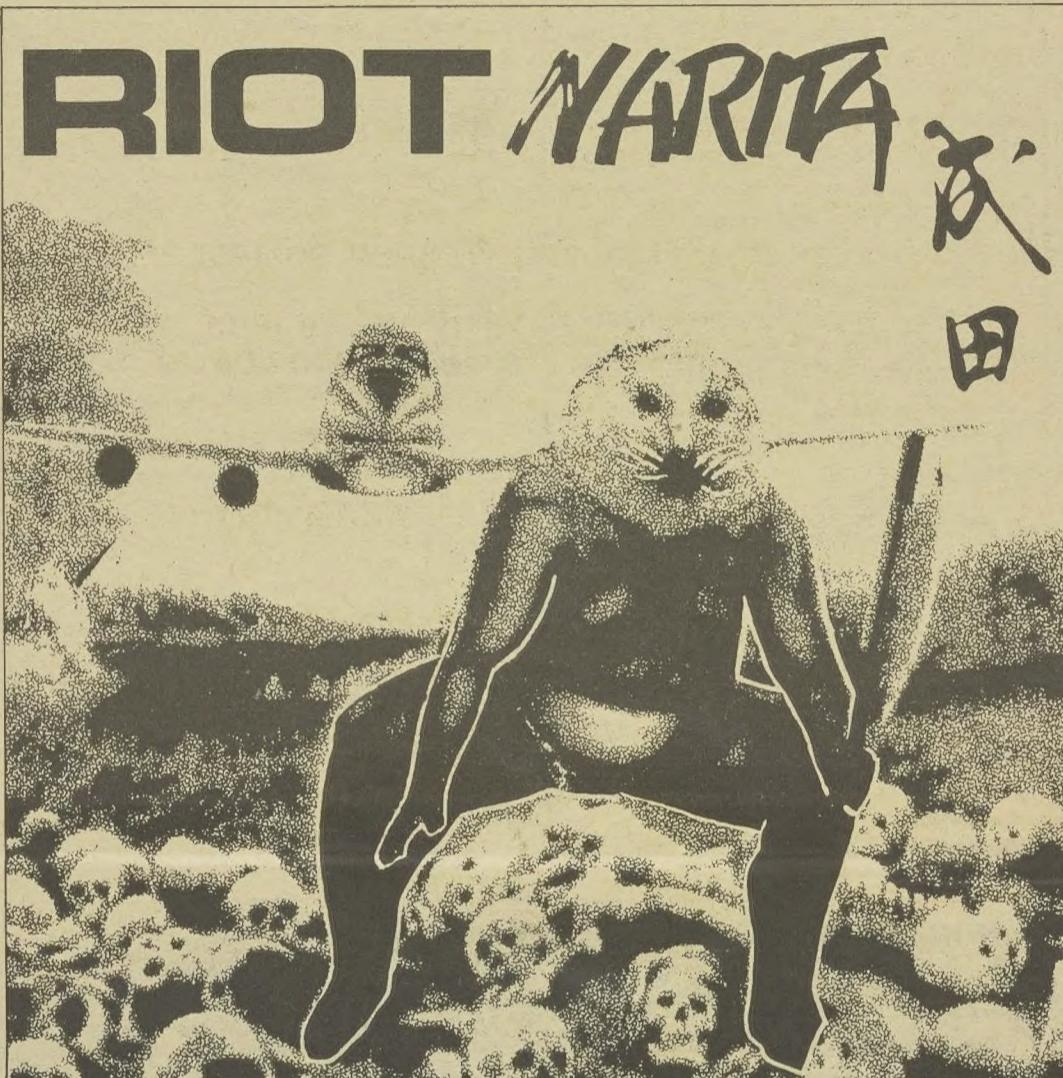
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